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SAN FRANCISCO ART INSTITUTE
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Vol. 2 No. 3

SFA EYE

With this being the third issue this year, we are finally starting to receive more response from you people. After the sparse last issue which we were barely able to put out, I hope that will never happen again. So, keep submitting articles and other artwork so that this publication can continue. The next deadline for articles is November 16th. Put them in our box across from the front desk. Also, our meetings are still on Tuesdays at 12:30 in the SFA EYE office above the mail room in the Diego Rivera Gallery. All are welcome.

Ed.

State Scholarship

The California State Scholarship and Loan Commission reminds high school seniors and college students that the postmark deadline for the filing of California State Scholarship applications is November 20, 1973.

Approximately 14,000 new scholarships for undergraduate college students are to be awarded by the Commission in March 1974. Students who believe they will need financial assistance to pay for tuition and fees at the college of their choice and who have already taken the Scholastic Aptitude Test of the College Entrance Examination Board are encouraged to secure an application from their school or the Commission offices in Sacramento.

The Commission especially wishes to encourage students with approximately a "B" average to apply for a State Scholarship. Recent analysis of Commission statistics has confirmed that many students in the approximately 2.80 to 3.20 grade point average range are not applying and with an increase in the number of new awards available they will be eligible with a reasonable test score and financial need.

POEM
by ANNA

The face of the earth braced itself against the cold
wind of the incipient
dawn.

And the ocean roared, its icy white caps slapping
sharply on the shore.

Pieces of the red-golden sun peaked warily over
the horizon as the remaining frost of night
dared it to rise.

Intrepidly, the blazing sphere slipped into the sky,
its rays piercing the
breakers and turning
their heads to gilted
lace.

Out of this conflict of day and night, and hot and
cold, a man stood bare,
rising from the sea like
the first man, and waded to the beach.

There he fell to his knees and prayed to God,
thanking Him for the
gift of life.

And the world was at his feet.

Student Exhibit Info.

Any student who would like to have a show for a two week period between February 1974 and February 1975 should submit 5-10 slides of his or her work to Diane Harsh's office on the morning of November 26, 27, or 28. We prefer slides, but if you only have photographs and can't get slides made it's o.k. Application forms to be attached to slides will be available from Phil Linhares in a few days.

Filmmakers: bring your films to the auditorium at 3:30 November 16 when we'll look at one batch. This will be done periodically over the next year so your most current films can be shown.

Besides the Diego Rivera Gallery, exhibit space is available in the cafeteria and, hopefully, at the end of the mezzanine corridor. These spaces will be used for one-person or small shows of photographs, prints, and drawings, with all group, painting, and sculpture shows in the gallery. We want to encourage people to get together with others you'd like to show with as a group. That way you have total control over what your show consists of and more people get exposure. Groups should submit one application and be sure their slides/photographs are together. Obviously, with some shows not scheduled for a year there will probably be a discrepancy between the slides and what you finally end up showing.

We hope to be finished looking at work by the tenth of December. People who will be showing will be given information on setting up, etc. as soon as possible.

If you have any questions contact:
Nina Hubbs, Bruce Whitver, Nina Wisniewski—painting,
Richard Wilson, Abby Congdon—printmaking,
Valrie Massey, Susan Shaw—photography,
Walter Gross, Michael Smith—filmmaking.

Film Awards

Beginning this fall, the Academy of Motion Picture Arts & Sciences will sponsor an annual Academy Award competition in student film production. Awards will be made in each of four categories: dramatic, documentary, animation and experimental (free-form). In addition, a Special Jury Award may be given. The competition will be held in association with the National Association of Theater Owners (NATO) which will provide five matching grants of $1000.00 each to the winners of the awards.

Ten regional competition centers have been established throughout the United States. The regional coordinator for Alaska, Northern California, Idaho, Nevada, Oregon and Washington is Clair Calhoon, Media Information Agent for the Pacific Film Archive, University of California, Berkeley, CA 94720. Entry blanks and additional information may be obtained from Mr. Calhoon.

To be eligible, films must have been completed after October 15, 1972, and must be in 16mm or larger gauge with optical track (or silent). Also, films must have been made by a student in an institution of higher learning, within a student-teacher relationship and in a curricular structure. No entry fee is charged.

Regional juries will be composed of five students, two faculty members, one journalist, and one representative of the National Association of Theater Owners. Regional competitions will be presented in public screenings of a festival nature so that the films may be judged under audience conditions. The screening for this region will be held on November 24, 1973, 7:30 pm, at the Pacific Film Archive, 2621 Durant Ave., Berkeley, CA 94720.

Entry deadline for films is November 19, 1973. Winners of the regional competition will be forwarded to the Academy for final judging. This national competition will in no way render ineligible the participation of a student production in the regular Academy Award categories, if the production is otherwise eligible.

Philip Seth

Letters To The Editor

It is November, the middle of the semester and you hip students and instructors are busily performing your thing as "artist" without really realizing what is coming down on you. Especially, the Third World brothers and sisters here in this jive ass college and the Third World association, which is the main speaking body in the college for minorities.

When was the last time you've listened to a Third World artist, from the outside, lecture and show slides of his or hers in any of your classes or as a "visiting artist"?

What kind of an education are you expecting from the college? Will we be all brain washed into upholding the status quo of the bourgeoisie middle and upper middle class standards of "art"?

Will we lose sight of our responsibilities to the masses in our prospective communities and to our culture and heritage, which is in the communities and should be the main driving force for expression in our work?

The point that I am trying to get across is that the college atmosphere is deceptively racist in tone and reactionary in view point and will continue that way, unless the minorities in the college wise up to the fact that they are not like the white students in the college so they should not try to copy the style of work of the white students who are following the New York line of "what-is-in-fashion-in-the-east-or-in-Europe, which is archaic, repressive, and elitist in view.

The advanced seminar for printmaking, which is headed by Ms. K. Brown, is a fine example of that white artist elitist view. The seminar is divided into a work session and a workshop and lecture session. The Monday seminar session is the main theme behind the program. This is where guest lecturers are supposed to enlighten the audience with where the lecturer's head is at with examples of his or her work and expecting the average intellectual questions from the audience. Of the two semesters that I have taken the class not one "artist" in the bunch that I have heard and seen, not one, was from one of the minorities, which is a puzzlement to me.

Are there no minority graphic artists or in other endeavors of artistic expression that are progressive, in the state or in the Bay Area, worthy to be invited by Ms. Brown to speak to Ms. Brown's gallery?

To conclude, my suggestion to Ms. Brown is that she should supplement her caucasian guest lecturers with minority guest lecturers because there just happens to be minority students in the audience, too.

J. Loo

In the past issues of the SFA EYE there have been articles pertaining to the tuition raise. At risk of raising the issue to the extent of boredom, I feel it's necessary to bring up several points.

I have been a member of the Student Unity Council for several semesters, ans while we have fought tuition raises, it has nevertheless, risen continually. As Sharon Golden mentioned in the last issue of the SFA EYE, we comprise 85% of the school's operating money, but we do not wield 85% of the power here. Our protests in the tuition arena have been less than effective.

Last Monday, while I was not in attendance, the Student Unity Council voted and passed an endorsement of a twenty dollar increase per class. This was under the guise of maintaining class quality, class size, and a decent salary for the teachers. These things are essential, but I must voice my anger and disagreement that these things are at the students' expense. I am appalled and disgusted that SUC compromised this issue.

Though I am a scholarship student, and like a good number of students here, I find it difficult to balance living expenses, supplies and tuition, my concern with the rising tuition is not solely a personal financial gripe. While the higher-ups were interested in maintaining a high level of education by way of class size, quality and teachers, they seem to have forgotten one essential ingredient: the "quality" of the Student Body.

With each tuition raise the "personality" of the school changes. The higher the tuition, the richer the student, and this does change the kind of school we have. An imbalance is created; a large section of the art community—an important segment of people who add to the energy and quality of the school—is ignored.

We have a scholarship program, yet this is simply inadequate. There are many people unable to meet living expenses and a rising tuition. The result is a falling in debt to the school and/or government, and a vicious circle of unpaid bills, unfinished work, and unbought necessary supplies. There are extremely talented people who cannot consider the Art Institute, but who could contribute to the school if it were not for the exorbitant tuition.

The fact that these people are leaving the school or not even applying because of the tuition, is the "personality" change that has been occuring and will continue to occur more radically in the future. The repercussions are numerous; the discipline, enthusiasm, energy-level, and over-all quality of this school will decrease.

It's sad to think that this school, which has been fairly progressive and broad-minded, is becoming more akin to schools, such as the bourgeois Calif. Institute of the Arts, rather than attempting to maintain the quality of not just the teachers and class, but the student body also.

Elizabeth Ross

P.S. This school, it appears, is turning into another Fucked-up irresponsive White-school—and most people, including many students, are condoning it. I simply can't.

Canyon Cinema

November 15th—*The Wild Angels*—starring Peter Fonda, Bruce Dern and Nancy Sinatra. *Scorpio Rising*—a film by Kenneth Anger.

November 29th—*Sneak Preview*—Call 332-1514 for more information.

December 6th—*The Scarlet Empress*—starring Marlene Dietrich, Sam Jaffe and John Lodge.

Canyon Cinematheque is every Thursday at 8:30 pm in the Lecture Hall. Admission is $1.00 members, $1.50 general.

Calendar

MARSHALL AXELROD—Sculpture and figures, toys, fetishes, 1301 Sanchez St. through December.

MORRIS BRODERSON—Watercolor and graphics, Walton Galleries, 575 Sutter St.

PAUL WUNDERLICH—Prints, Harcourts Gallery 535 Powell, through November 19.

EDWARD S. CURTIS—DeSaisset Art Gallery and Museum, University of Santa Clara, Santa Clara, through December 23.

U.C. EXTENSION CENTER—"Magic Machines", photographic imagery using copy machines, 55 Laguna St., through December 7.

CAMERA WORK—Group show of new photography, 14501-B Big Basin Way, Saratoga, through November 17.

M. H. DE YOUNG MEMORIAL MUSEUM—Photography by Paul Strand through January 1st. Museum open daily 10 am to 5 pm. Eighth Avenue at Golden Gate Park.

SAN FRANCISCO MUSEUM OF ART—Paintings, collages, and drawings and prints by Fred Martin through December. Museum open 10 am to 10 pm Tuesday thru Friday, 10 am to 5 pm Saturday and Sunday. Van Ness and McAllister Sts.

OAKLAND MUSEUM—Daguerrotypes of the 19th Century California scenes, through January 27th. Museum open Tuesday thru Sunday 10 am to 5 pm, Friday to 10 pm. Tenth and Oak Streets, Oakland.

UNIVERSITY ART MUSEUM—Photography by Arnold Newman, "German Prints and Drawings from the Museum Collection" through November 18th. Japanese Paintings from the Collection of George J. Schlenken through December 9th. Museum open 11 am to 6 pm Wednesday thru Sunday and until 9 pm on Thursday. 2620 Bancroft Avenue, Berkeley.

Photo Films

Tuesday, November 27, 1973 . . . . . 4:30 to 6 pm.

Delacroix, Peintre De L'Islam
Photography as an Art
Ansel Adams, Photographer

Monday, December 3, 1973 . . . . . 7 pm.

Point of View
Photographes Et Crinolines
Invention De La Photographie

Tuesday, December 11, 1973 . . . . . 4:30 to 6 pm.

Language of the Camera Eye
Nadar

Thursday, December 13, 1973 . . . . 4:30 to 6 pm.

The Day Books of Edward Weston,
How Young I Was
The Day Books of Edward Weston,
The Strangest Way of Seeing

Tuesday, December 18, 1973 . . . . 4:30 to 6 pm.

Faces of Chinatown
Weapons of Gordon Parks

All showings are in the lecture hall. All departments are welcome. Please come. If you have any suggestions for future films please see me. I'll be setting up a program for next spring.

Bill Goldstick

Rip--Offs

I feel something must be said again about the rip-offs that are happening again at this school. Since the last time something was said about rip-offs in this newspaper there have been several major thefts around the school. One girl got her purse stolen from a class room in the printmaking department. Someone else got their whole Patterson file of negatives stolen when their locker was broken into. In the Photo department there has been one lens for the color enlarger stolen, and also someone lost their Nikon camera along with their passport. When will these rip-offs stop? The only way they will stop is when all the students in this school start to take some action to prevent them. Watch out for anyone hanging around lockers and people who look like they don't go here. Make sure the guards are making the rounds around the school, and if they aren't, report it to Diane Harsh. Come on, people, let's watch out for our fellow students and stop these rip-offs now.

Ed.

Hot Water

Today is November 2nd and there is still inconsistent hot water in the Color labs in the photo department. This makes the 8th class meeting of the semester, precisely mid-term, and very few people in the class can say that they have produced a successful Color print. It is impossible for the students to meet the requirements or gain any practical experience in the media of Color photography if this problem continues to exist.

The question is—What can/or is being done about this situation? Word from Dennis Hearne, the unfortunate lab manager who hears all complaints, and instructor, Jack Fulton, who shrugs his shoulders in disgust or disbelief, is that the administration has plans to do something by next week. Three specialists have already probed and given three different solutions.

Through pressure of a student petition, presently posted in the Photo lab for anyone to sign, the administration has been given an ultimatum. The demands are quoted below:

"1. Immediate rectification of the problem and/or refund of money collected by the school for this class for any part of the semester that the hot water has not been available upon need.

"2. If full-time hot water is not provided this semester, full tuition refund for the color course or tuition credit applied to any course for next semester."

The hot water situation affects more than just photo students. I understand silkscreen students have also experienced frustration over the problem. We are now paying more money for facilities that are below par (and possibly worse than last year's facilities when daily use is considered). How can the school rationalize a tuition hike when they can't even produce what they are offering students (*i.e.,* color photo course).

The Color students have shown that through unity something can be done about problems of the school (which hopefully will be resolved by the time of publication). Sitting around bitching never has helped. Affirmative Action can.

Ciddy Young Mikel Rosenblum

What Now? After Graduation

This was the question I asked a few people this past week. The answers were as wide and varied as the students at the Art Institute. But I did come up with a couple of solid conclusions. One is that a great majority of them wanted to be teachers. Two, that most all of them were of the feeling that they would have to go out into the world and get a job. Now that's well and dandy but what practical job training do these graduates have? Not Too Much! Oh yea, most of them are fine Artists and can work in their medium pretty well, but that and a BFA can't even buy you a cup of soup.

I'm well aware of what the objectives of this college are, but today is today and not 50 or so years ago. Some of the other nine art schools we are associated with are looking out for their graduates. CCAC for one. Granted Calif. College of Arts and Crafts is more into crafts and professionalism, but along with your BFA or MFA you may also get a teaching certificate.

I guess what I'm trying to get at is that this school, with raising tuition costs and all, isn't doing too much for their students. How hard would it be for the Administration to look into the possibilities of having a teacher certificate program in association with a BFA program? If not taught thru the World Studies program, then why not thru the U.C. Extension Center? I know, if you want one you can get one, but in getting that certificate, ask Alice how many of those courses count towards your degree here. Not too many.

Raymond Mondini said something in his interdepartmental class last spring that was just about the only thing good to come out of the class. I can't remember it word for word, but it was something like . . . why not let the student learn a trade in conjunction with learning to be an "Artist"?

Listen, that may not be a bad idea, whether it's being a mason or a carpenter or getting a teaching certificate. It's going to give the graduating student a little bit more of a chance to live in this crazy messed up world of ours.

Bill Goldstick

Peter Levitan

Music Reviews

More music reviews starting right now. First of all I will break out of Bluegrass long enough to thank the Boardinghouse for bringing Sonny Terry and Brownie McGhee to San Francisco. In case you don't know, these two men are some of the greatest folk-blues musicians alive. Sonny Terry is a blues harp virtuoso, really. It has been said that the mouth harp is the instrument which most closely imitates the human voice. Well, Sonny Terry's harp IS the human voice. He's turned it into a living being. His music is sexy, playful and lonesome all in the same song. Brownie McGhee plays a damn good blues guitar and sings his songs which were breaking out of the submissive point of view 20 years ago, and are still relevant and enjoyable. He sings in a rich and raunchy fashion all his own, playing with and around the beat. These two men have an incredible communication going between their instruments, as they pass a riff back and forth, each one embellishing it in his own way. If you have never heard them, this is lamentable. Unfortunately they have left the Boardinghouse now, but definitely catch them when they're back in the Bay Area. When you do, try to refrain from stomping off beat, and shouting "Hallelujah, right on" like the audience at the Boardinghouse, who must have been trying to catch the atmosphere of a Baptist revival meeting in their own inimitable way. Aside from being offensive, this drowns out the music.

Anne Murray will be at the Boardinghouse on Nov. 13th thru the 18th. She is one of the finest Country and Western singers, and her music drifts out of C&W into the rock stations now and then. If you have ever heard "Danny's Song" you are already familiar with her hauntingly gorgeous voice. She's so tender, with a rich mellowness that is a definite turn-on. Devote $2.50 and an evening to the experience of this sweet, sweet voice, which just might make you feel good for the next six months.

Back to Bluegrass. Next time you go to the Orphanage on a Saturday afternoon, stay upstairs long enough to hear the Hired Hands, they're pretty good. This is one of the few Bluegrass bands which has let a woman in as a full time musician. Marky Schubb is her name and she plays mandolin, not at all badly, and she sings very well. She's still a little bit timid with her voice, but I think she's getting gutsier all the time. Her husband, Rick, is probably one of the better banjo pickers in this area. He's fast, but he plays clearly enough for a listener to hear some of the unusual breaks he slips in. He's creative, however not breaking with style. This band is also at Paul's Saloon at 3251 Scott most Wednesday and Saturday nights.

Here is one more excellent opportunity for you people to hear some good country music, The Madera Western Fiddlers Contest. It takes place in the Hatfield Hall at the Madera District Fairgrounds on Nov. 17th. I think Madera is about 200 miles from San Francisco, somewhere around Fresno. One of the most outstanding western swing fiddlers, Benny Thomasson, is supposed to show up, and this in itself, aside from the chance to hear a reasonable representation of California's finest fiddlers, is enough to make me desirous of making that long trip. By the time this paper comes out I should know exactly where the contest is, and if you contact me I can give you directions and probably find you a ride.

That's all the news for this week and I'll continue this silly stuff in two weeks in the SFA EYE.

Katherine Kallick

Film Reviews

Roberto Rossellini, who gained fame as one of the major forces in the post-war Neo-Realism movement, appeared in Berkeley the other night with *The Age of Cosimo De Medici,* one of his latest films. I also saw *Westworld,* the latest Michael Crichton flick at the drive-in on Saturday night. It may seem ridiculous, or even insulting to Rossellini, to mention the two in the same breath, but that's the way these movies roll across my field of vision. I watched *Westworld* one-and-a-half times but could noly sit through (I was tired, had to get up early the next day) three hours, or less than two of the three parts, of *Cosimo.*

Rossellini writes that he is now only interested in "developing new educational methods through the use of visual images," and he disdains the "seductions" of traditional commercial cinema. Who can argue with these aims? The potential of movies and TV as an educational tool has hardly been explored. "We know," he writes, "that it is considered a poor investment to spend money on improving the quality of men."

He also realizes that "an educational method must be attractive," and his film was beautifully photographed. It was a visual delight, filled with information on the objects and activities of the age. From the film I gained a better understanding of the forces and ideas that shaped the development of capitalism and maintain it today.

Rossellini, stout and balding, and looking a bit professorial, briefly answered questions between parts one and two. When asked where he got most of his ideas and information he replied that he read a lot. He was pleasant but elusive and seemed most interested in discussing his attitude towards history, and quoted Santayana to the effect that those who do not know history are bound to repeat it. He believes that the enormous historical series he is working on will "give a cultural orientation, in a general way, to vast masses of the public."

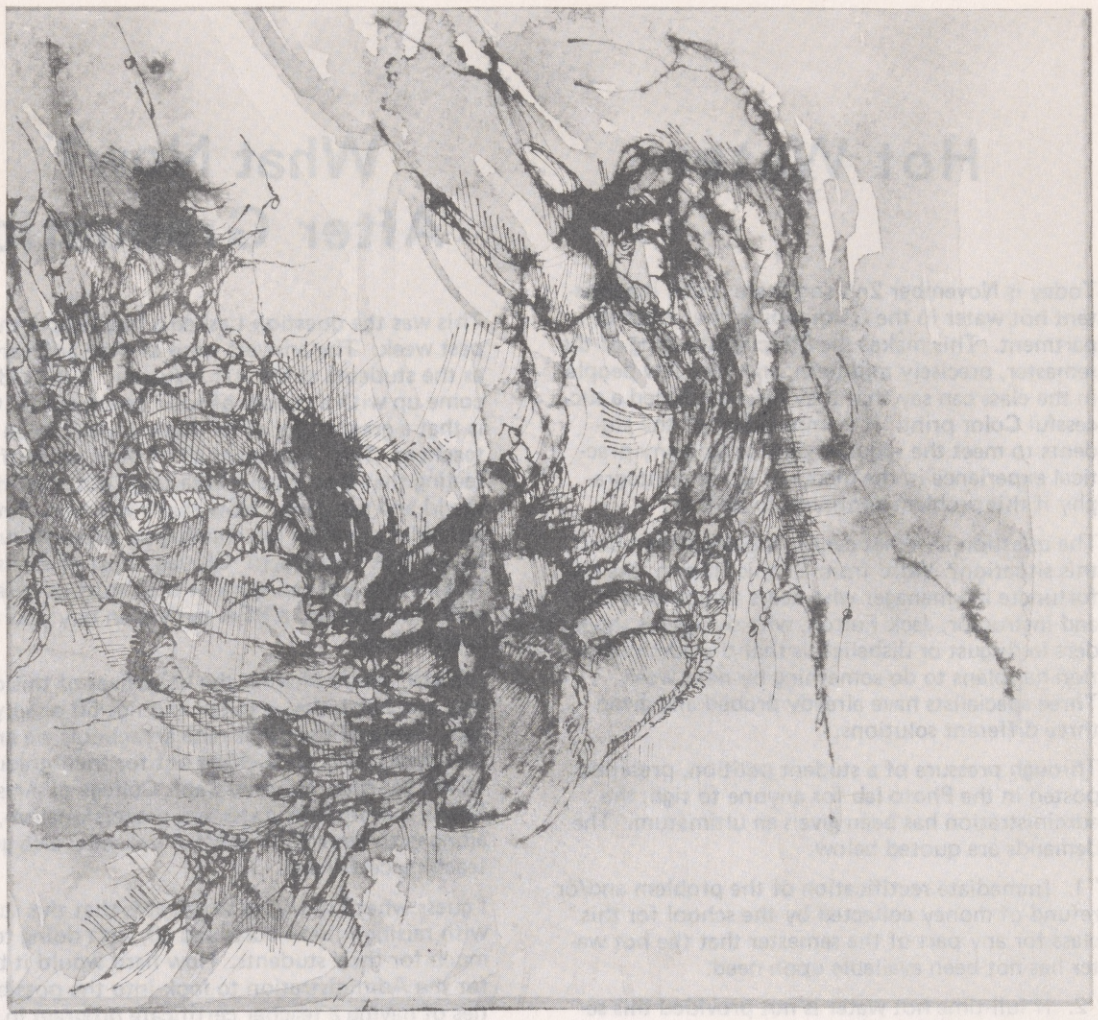
My only complaint, and it seemed to be shared by others—including the critics who have almost universally scorned his work for the past fifteen years—is that the film was often not entertaining. At times I was bored. Dialogues, monologues, and heavy handed presentations of explanations of things seemed to stretch on interminably. I cannot imagine how this film would be watchable on TV, where the atmosphere and detail would be lost and only the small figures and their flat words would be left, yet Rossellini apparently planned this series for TV.

Watching *Westworld* I was never bored. I was seduced right into the fantasyland resort where our lovable, inoffensive hero Richard Benjamin was free to play the gunslinger in a wild west peopled with bleeding, fighting, but not dangerous robots. Though the movie was crude in such elements as cinematography and internal logic, the story moved along at a nice pace. And Yul Brynner, who's great just to look at, was the robot cowboy villain. Michael Crichton, who wrote and directed the film, has certainly got my number, and evidently not only mine if the crowd at the drive-in was any indication. Those exciting never-never lands of Medieval World, Roman World, and Westworld, through which the movie runs, pulled me right in for a great escape.

But aside from the pleasure of escapism the film is meaningless. An illustration is the Whitney's computer generated films which were playing on some of the video scanners in the central control center of the resort. It is obvious that a series of hexagons floating in an out-of-sequence pattern in a space yields very little hard information on the activities of a bunch of robots in Roman World, yet a white coated technician sat in front of the display and took notes. This is a piece of misleading, inauthentic detail—misinformation. It is this attitude, one might call it anti-educational, that disturbs me. Crichton knows something about science, has the opportunity to present something to the people, and a good sense of how to be entertaining, but he lets his mercenary interest take full control and makes a movie that leaves you stupider than you were before you saw it.

If only Rossellini had some, just a little, of Crichton's flair for cheap entertainment I might be happier. It is probably a crime that his films do not receive greater distribution and exposure. A retrospective showing of his work continues until December 1 at the Pacific Film Archive.

Richard Casey



Philip Seth

Paul Strand

Last weekend I saw the photography show of Paul Strand which is currently at the De Young Museum in Golden Gate Park. The show is a retrospective exhibition of his work from 1915-1968.

As I started to view the show I was awed at the beautiful images that Mr. Strand had on the walls. But after looking at two full rooms of his work I realized that the show was too large for me to comprehend.. The complete show consists of four or five rooms, about four hundred photographs in all. After viewing the complete show I could not react as to how I liked the show because I started to get a headache from looking at all those photographs. I think it's a shame that some of the photographs were not edited out because I think it would have made the show much stronger than it is. Don't get me wrong, it is a nice show, but I feel some of the images were not strong enough to keep my interest thru the whole show. I do plan on seeing the show a few more times, but next time I see it I will concentrate on one room at a time. This way maybe I will get more out of it as a whole. The show continues until January 1st, 1974.

Another item I should mention is that there will be a showing of Paul Strand's films beginning November 24th. They will be shown on Saturdays and Sundays from noon to 4 pm. Included will be *Manahatta* (1921), *The Wave* (1934), *Heart of Spain* (1940), and *Native Land* (1942). Admission to these films is fifty cents.

R. Haig

He Wanted A Doll

He wanted a doll

but nature, more beautiful,
claimed his expression of solitude . . . .

I've learned not to trust.

Why should I believe anymore
than—thinking of
dreams as realities . .

The nights get lonelier.

The days diffuse in blindness.

Be someone else

to save yourself the pain.

Come down thru the sky with me.

I've never seen your hair in the

Sunshine . . . . . .

Note:

Students with black & white images of "campus life", classes, or anything to do with the school, please bring them to Helene Fried (Publicity). You will be paid for any image used. Be sure to have your name on each.

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